

# BACKUP

## First Person

As a producer and screenwriter, **Bey Logan** has worked in the Hong Kong film industry since the early 90s, following his passion for martial arts cinema from his native England all the way to the Far East. He talks to Adele Wong about his path to success in Hong Kong cinema and how he's sometimes mistaken for Quentin Tarantino.



I feel like I've been in the industry long enough that I'm allowed an opinion.

**I was born in Stanford**, a town outside Peterborough in England. When I was very young, I became fascinated with Chinese martial arts and culture and films in every way, shape and form.

**When I found out** there was such a thing as kung fu movies, I was like, that's what I want to do. I wanted to make kung fu movies in Hong Kong.

**Somebody that I knew** was going to produce a film in Hong Kong. I knew next to nothing and they knew absolutely nothing. It was like the land of the blind, and I was the man with one eye. So I flew to Hong Kong and I thought, OK I'll work for a couple of months.

**It was utter chaos.** It was just the most awful experience.

**Third of the way through**, these guys run out of money and everybody fell out and I was sitting there very depressed and thought I was either going to stay here and make a go of it or I'm going to go back to England and probably never have the courage to come back again.

**I met an actor** who I developed a friendship with, Donnie Yen. Now of course he's a huge star, but for many years he was kind of the dragon in waiting, waiting for his chance. He's got it now. But at the time, he was

a known figure in the industry, he just wasn't a superstar like he is today.

**So I told Donnie** I got two choices, one was going back to England, and if I chose to stay I had to do something but I didn't have any project. He said, "I'm doing this movie in China called 'Circus Kids' and they're looking for a white guy for me to fight. Why don't you come and do that?"

**I really appreciate that opportunity.** If he hadn't said that, I probably would've gone back to England and not have the life I have now.

**Frankly, the Hong Kong film industry** doesn't want white people around. That's why there are none. If you look at the industry in the 10-15 years I've been here, how many other white guys have there been? Maybe a couple, not many.

**I was hired** by Media Asia. I worked with them for three years. I think three years is about right to stay at any company where you don't have a stake in it—you have a year to learn how to do the job, a year to do the job well, and a year to get bored doing it.

**I left to join Emperor** and did two films: "The Medallion" and "The Twins Effect." That took about three years, then I left. And for one year I was independent and started a company with actress Maggie Q.

**I was doing** a film called "Dragon Squad" with Maggie, and director Daniel Lee said that me and Maggie needed luckier [Chinese] names to make it. So he gave us new names. Within a week, I was offered a job by Harvey Weinstein and Maggie was cast in "Mission: Impossible III" with Tom Cruise.

**I'm currently directing a film** called "Snowblade," which is a very dark, edgy and sexy period martial arts film with a female protagonist.

**I believe it has literacy**, a redemptive art to it—as in, it's not just a catalog of horrible acts—it's about a character who goes on a journey.

**Normally** with these kinds of movies, you just fast-forward to the kung fu and the sexy bits. I hope for this movie people will appreciate the dialogue and the story and think it's an interesting film.

**Years ago when** I was in Cannes I met Quentin [Tarantino] and between 10pm and 4am, he acted out for me every shot of "Kill Bill," and I remember thinking he spoiled it for me because no matter how good the film is, it's never going to live up to this live performance.

**I got mistaken for him.** I'm a little bit handsomer. There's a funny story. I was in Cannes and there was this girl who took a picture with me. And then she says to my friend, "please tell him how much I love 'Reservoir Dogs.'"

**All those young filmmakers**, if they can make films half as entertaining or half the merit of the middle-range movies of the 80s, I'll be really happy. But I don't see it.

**I feel like** I've been in the industry long enough that I'm allowed an opinion.

THE  
PERRY  
BIBLE  
FELLOWSHIP  
CLASSICS  
Nicholas  
Gurewitch

